

OCT 20 1925

©CIL 21922

WANDERING FOOTSTEPS

Photoplay in 6 reels

From the novel "A Wise Son"

by Charles Sherman

Directed by Phil Rosen

Author of the photoplay (under section 62)  
Banner Productions, Inc. of U.S.

Washington, D. C.

OCT 20 1925

Register of Copyrights  
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following  
named motion picture films deposited by me for registration of  
copyright in the name of Banner Productions, Inc.

Big Pal - 5 reels  
Wandering Footsteps - 6 reels

Respectfully,

FULTON BRYLAWSKI

The Banner Productions, Inc.  
hereby acknowledges the receipt of two copies each of the  
motion picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Big Pal	10-19-25	©CIL 21921
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Delivered in person  
OCT 21 1925

The return of the above copies was requested by the said  
Company, by its agent and attorney on the 19th day of  
Oct. 1925 and the said Fulton Brylawski for himself, and as  
the duly authorized agent and attorney of the said Company,  
hereby acknowledges the delivery to him of said copies, and  
the receipt thereof.

*Fulton Brylawski*

EXHIBITORS SERVICE BOOK

BANNER PRODUCTIONS, INC.

# WANDERING FOOTSTEPS

OCT 20 1925

©CLL 21922

The Story of A Young Man Who Adopted a Father, resulting in the Reclamation  
of Both Through Women's Love.

Adapted from the novel "A WICKED SON" By Charles Sherman



*Featuring*

ESTELLE TAYLOR

BRYANT WASHBURN

ALEC B. FRANCIS

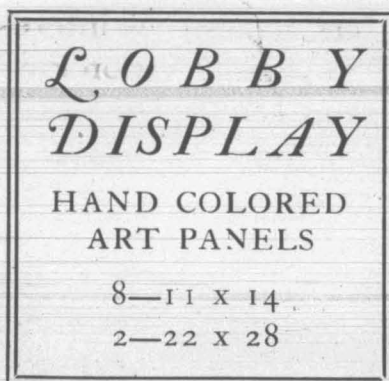
FRANKIE DARRO

A BANNER DELUXE PRODUCTION

Directed by PHIL ROSEN



# The Lobby-Box Office Power



Adapted from the Novel

"A WISE SON"

By

Charles Sherman

Banner Production, Inc.

Presents

"WANDERING FOOTSTEPS"

Featuring

ESTELLE TAYLOR, ALEX FRANCIS and  
BRYANT WASHBURN

Distributed by

HENRY GINSBERG  
DISTRIBUTING  
COMPANY

## The STORY

Not for Publication

HAL WHITNEY, young, foolish, yet lovable millionaire, finds himself drunk in a large park. There he meets old Timothy Payne, once a gentleman, now a "bum," thanks to "tipping his elbow too often." They become friends. Hal takes him to his yacht, both jibbering idiots from drink. Hal's friends smuggle the old fellow aboard. When Timothy wakes up he is amazed at the luxury of his surroundings. Hal's friends try to play a joke on Timothy, but the innate gentility and culture of the man overwhelms them with shame.

The youth sticks to his odd friend when he learns how he had come to meet him. The young millionaire is manly at heart, without snobbishness or meanness of character.

Before going aboard the yacht, Hal had gone to a lawyer, whom he amazes by telling him that he wants to adopt Timothy as his "father." The poor lawyer, who never had such a client before, draws up the necessary papers and is dumbfounded when his demand for \$1,500.00 in payment is granted.

Hal loves Helen Maynard, who takes a dislike to Timothy, thinking he will prove to be a very bad companion for the drink-loving Hal. Timothy understands her. The friends part.

Not long afterward Hal finds Tim in a bread line in front of a rescue mission which Helen is interested in. The embers of the odd affection kindle into flames and he takes him home to become a member of his household. Helen tries to part them. She has her own ideas of morality. She thinks she knows life when in reality she has but scratched its surface. Women of her class, who dally with social settlement work and condescend to visit the very poor, will not find much consolation in that part of the picture which deals with them.

The great sacrifice which Timothy finally makes for the young man he loves, the wonderful mother of Hal, and Timothy's, finally settling down on a farm with his bride are depicted with skill, power and deep knowledge of those hidden springs of human nature which are supposed to make the world akin.

The boy's own love affair and the shifting of the scenes makes a photoplay that is one of the most unusual

seen in a long, long time. It contains a wide sympathy with human frailty, and carries home the truth that under the veneer hearts are much the same. It is a clean romance; its portrayal of class distinction emphasizes the cleverness of the treatment of this modern plot.

### CAST

Timothy Payne.....	ALEC B. FRANCIS
Helen Maynard.....	ESTELLE TAYLOR
Hal Whitney.....	BRYANT WASHBURN
Elizabeth Stuyvesant Whitney.....	Eugenie Besserer
Matilda .....	Ethel Wales
Mr. Maynard.....	Phillips Smalley
Dobbins .....	Sidney Bracey
Billy .....	FRANKIE DARRO

Adapted from the Novel  
"A Wise Son"

By CHARLES SHERMAN

Continuity by  
HOPE LORING and  
LOUIS DURYEA LEIGHTON

Directed by  
PHIL ROSEN

Photographed by  
LYMAN BROENING

Settings by  
EARL SIBLEY

# Stories Adaptable for Any Purpose

## Striking Realism Marks New Banner Feature

Get your head back there!  
Hold it! Hold it!  
Kill the baby spot!  
Look out for that hot spider!

A crowd gathered in a desolate street near the waterfront in San Francisco where the human wreckage from the tramp schooners riding in the harbor came to spend their nights amid the flickering lights of the dingy surroundings. Many things, dark and mysterious, had happened in the dead of night in this street of ramshackle buildings and run-down rooming houses frequented by down-and-out unfortunates or worse. It was here that the preparedness day bomb explosion, which took place in 1916, was planned.

Why all the glare? Why the unaccustomed activity, the strange orders and shouts about holding things and killing them? Why the cordon of police?

Not another bomb outrage?

No—just a movie in the making.

San Francisco was getting its first glimpse of a "mob" scene before it reached the screen. Parts of pictures have been made there by the hundred, for San Francisco's waterfront and hills are in demand among the producers of Los Angeles; and pictures have been made in their entirety there, many of them.

But the scenes then being shot at the erstwhile Fremont Hotel but now for picture purposes, the Harbor Mission, marked the first effort on the part of a local producer to do "big" stuff in the bay city.

The scenes are a part of the story of "Wandering Footsteps," the newest Banner Production, which was produced in the Peninsula Studios in San Mateo.

The action is laid about a bread line formed before a mission house, of which the character played by Estelle Taylor is in charge. Another of the characters (Alec B. Francis) is in the line. He steps out to help a child (Frankie Darro), and is manhandled when he tries to regain his place. The hero (Bryant Washburn) comes to his rescue. A fight starts which develops into a riot. The police riot squad is called and puts it down, under the direction of Phil Rosen.

The Banner company worked all night for three nights taking the scenes. The big "riot" scene was shot on the second night with the San Francisco riot squad in full action against a gang of derelicts hand-picked by Police Judge Sylvain Lazarus from the daily line up in his courtroom.



ALEC FRANCIS — ESTELLE TAYLOR AND BRYANT WASHBURN IN  
"WANDERING FOOTSTEPS" — A BANNER PRODUCTION

Scene Cut No. 1

## Wandering Footsteps Teaches Lesson Without Preaching

"Wandering Footsteps," the newest photoplay offering to be offered by Banner Productions promises to occupy a conspicuous place in the year's screen offerings.

In this clever film play the young hero played by Bryant Washburn, quickly recognizes temperamental kinship between himself and Alec B. Francis, who plays the part of the older man, and at once adopts him as his "father." True, they both are drunk, and neither one remembers anything about it the next morning.

To Hal Whitney the legal papers of the act of adoption, by which he has acquired a "father," come by mail a little later as a very great surprise. But he "makes good" as a dutiful and affectionate son, and the older man makes good as a father, spiritually, and after a while, materially, by marrying the young man's mother.

Young Whitney, in this production is a shining example of the

"idle rich." He has nothing to do but spend his money, and upon that one possibility he specializes, with effective results. When he meets his to-be "father" in the park, both too drunk to care for themselves, he recognizes in the rum-soaked veteran what he himself will be forty years hence. The idea stays with him and is more potent for his reformation than all the preachments and severities of his sweetheart.

Each one is sort of a horrible example for the other, and finally they manage, by that very fact, to help work out each other's regeneration.

Two love stories are interwoven with the progress of the picture, and the whole tale sweeps along at a rapid rate, with plenty of interesting incidents. There are some realistic and appealing scenes of life among the down-and-outs which show sharp contrast with the more lavish settings.

The story is told in a human manner that finds expression in the situations. Estelle Taylor, as the boy's sweetheart, and Eugenie Besserer, as his mother, stand out for their full share of the laurels of the play as do the other members of the all-star cast. But the one character that will be long remembered is that of Alec Francis as the adopted "father"; it is skilfully drawn, with many subtle touches that make the characterization stand out like a rare cameo carved in the ivory of screen genius.

Whether the credit is due to Charles Sherman who wrote the story in book form under the title of "A Wise Son" or to the artists who portrayed the parts; whether it is due to the skilful direction of Philip E. Rosen matters but little to the audience. The fact remains that "Wandering Footsteps" is one of the really entertaining pictures of the present season, which after all is what the public is most interested in.

# A Sunday Feature of Real Merit Any Paper Will Print



BRYANT WASHBURN AND ESTELLE TAYLOR in "WANDERING FOOTSTEPS"—A BANNER PRODUCTION

Scene Cut No. 2

## ROSEN DIRECTS HITS

Photoplay fans who have learned to select their evening's entertainment through a knowledge of the men who are responsible for the making of the pictures will realize the significance in the announcement that Phil Rosen directed the filming of the latest Banner production, "Wandering Footsteps," which was adapted into continuity form by Hope Loring and Louis Leighton from Charles Sherman's novel, "A Wise Son."

Although Rosen is one of the younger directors, his knowledge of dramatic values, pictorial composition and film craft in general has been developed in a manner that has placed him in a unique and enviable position among contemporary directors. Prior to becoming a director he was well known as a cameraman and in that capacity worked on many of the most notable screen offerings of a few years ago.

When George Leon Tucker came to California to film "The Miracle Man," he sent for Rosen and placed him as head cinematographer of that notable production. This was the start of a warm friendship between the two and he remained with Tucker as conferee until that great director was claimed by death.

Since that time Rosen has been directing his own pictures. Rudolph Valentino, Betty Compson, May Allison and Mary McLaren are but a few of the stars he has directed while making pictures for Lasky, Metro and Universal. When the Rockett brothers contemplated filming the life of Abraham Lincoln they naturally looked about for the finest director they could find for the exacting work to be done. The selection of Phil Rosen for the post as director of this important picture was a high tribute to his genius.

"Wandering Footsteps," which Rosen directed, is a production that will add new laurels to this young director's long list of successful pictures and is one which, when the final count is taken, will stand out as one of his most memorable productions.

## Movie Star Explains Why Film Styles Change in Making Love

Estelle Taylor Blames It All On Studio Director

By GEORGE WARREN

Dramatic Editor, San Francisco Chronicle

An elusive personality, and herself quite as elusive as the personality, is Estelle Taylor, motion picture actress, whom I found after two weeks of search and several engagements, on the "lot" at San Mateo, and then almost as she was leaving for a distant location.

Miss Taylor has been here for some time, playing the lead in "Wandering Footsteps," a picture, which Banner Productions was making.

"Wandering Footsteps" has a fine cast, as had other Banner Productions with Bryant Washburn playing opposite Miss Taylor; Alec B. Francis, in the best part of his career; Eugenie Besserer, Ethel Wales, Sydney Bracy and some others of like reputation in the film world.

Miss Taylor is interesting and effective. She has dark brown eyes, and dark cropped hair, a clear-cut profile with the nose long and finely chiseled, a small mouth and good, white teeth. Her type is that of the Latins.

"But I am Pennsylvania Dutch," she said, "and all my people in Wilmington, Del., and in Eastern Pennsylvania, are dark. I think some one of the women must have married an Italian organ grinder away back somewhere."

### "Elusive" Is Her Description

She has a sense of humor, great good nature, intelligence in her speech and thought behind it. Not a striking beauty, and yet at times highly effective—elusive, describes her best, perhaps, after all.

"Who is it sets the styles for love making on the screen?" I asked her, for every once in a while the modus operandi of love making seems to be revolutionized in pictures. Just now there is a tendency for the woman to let her hand and arm steal up around the man's neck and draw him close to her.

"It is the director who does it," Miss Taylor answered me. "The actor and actresses have nothing to do with it. Personally, I put both my hands on the man's breast—at least, I do when the director lets me, which isn't often."

"It seems to me when the woman pulls the man down to her there is a suggestion of sex in the embrace. But the director says, 'do it my way. I want an effect and that's the way I am going to get it.'"

"Mr. Rosen (Phil Rosen directed 'Wandering Footsteps') is very nice about everything. He is a very good director, I think. He is the only director I have ever had who lets me do things as a lady would do them in real life. There is a scene in this picture in which Mr. Washburn brings a tramp to the dinner table. My character resents this and leaves the table."

### She Approves of Her Director

"All of the directors I know would have made me toss my head and sweep from the room, which, of course, no woman of breeding and refinement would do. Mr. Rosen let me excuse myself to the other guests and leave the table naturally. I liked that very much."

Miss Taylor had many kind things to say of other film actors, and very little criticism of a bitter sort, which argues for a good disposition, and when she did criticize she picked flaws that are glaring errors in technique or direction.

She picks as many in her own work as in that of others.

"When I see one of my pictures," she said, "I usually come out of the room crying. I say to myself, 'How could you do anything so bad as that?' but it is too late. It is there and must stay. I think if I ever grow satisfied with myself I shall be through absolutely."

Which shows she is modest and a student, for she tries to profit by her mistakes.

## POLICE AID DIRECTOR IN FILMING FEATURE

Members of the San Francisco police force turned movie actors a short time ago when Bryant Washburn, Estelle Taylor, Alec Francis and little Frankie Darro "shot scenes for 'Wandering Footsteps,'" a Banner production made in San Francisco. An old sailors' lodging house, renamed for the time being the "Harbor Mission," was the scene of a thrilling fist fight in which more than a hundred extras took part.

Movie fans who witnessed the film making saw a long bread line with Alec Francis as one of the hungry ones. They saw Frankie Darro, a youngster, run up and try to drag him out of place; then watched a bum knock the child to the street. The grand melee followed and a police riot call was sent in—filmatically speaking.

In the "covered wagon," or the police patrol, as it is probably better known, came a-dashing many officers. They jumped into the fray.

Entered the hero and heroine, in the personages of Washburn and Estelle Taylor. Miss Taylor was a social worker, also filmatically speaking, while Washburn is the chap carrying the titled role on his shoulders.

Then, while fighters fought, and lovers loved and policemen acted, and cameras clicked and Director Phil Rosen directed, the whole thing suddenly stopped when the word "cut" came. The extras were paid off, the lights turned down and the stars went home.



BRYANT WASHBURN AND ESTELLE TAYLOR in "WANDERING FOOTSTEPS"—A BANNER PRODUCTION

Scene Cut No. 3

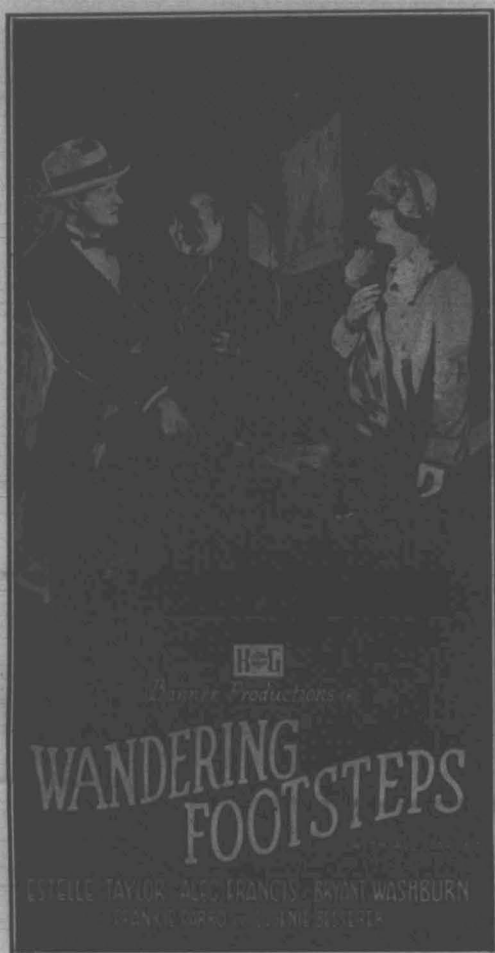
## THE NEXT BANNER FEATURE

### "The Checkered Flag"

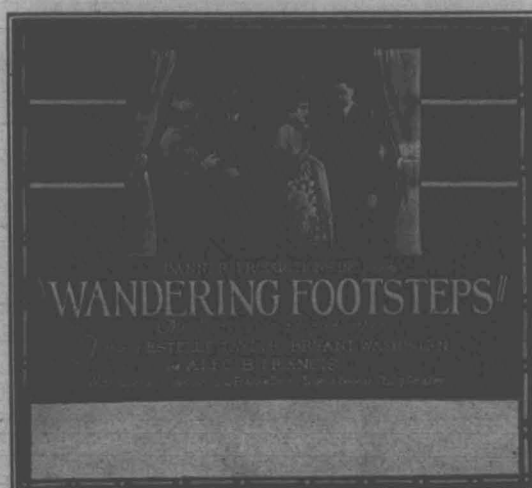
A Love Story of the Automobile Speedway

A THRILL EPIC of the SCREEN

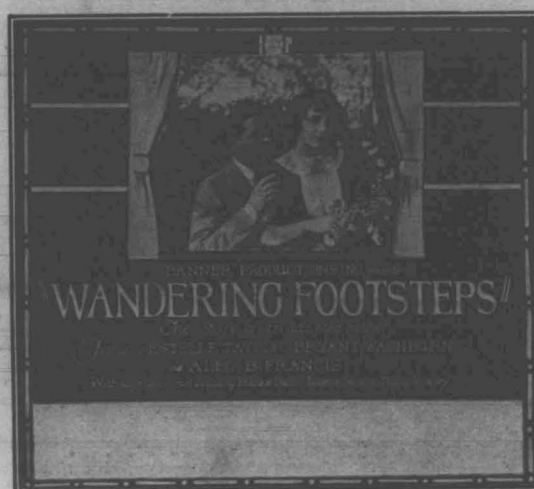
# Posters With An Appeal To



THREE SHEET



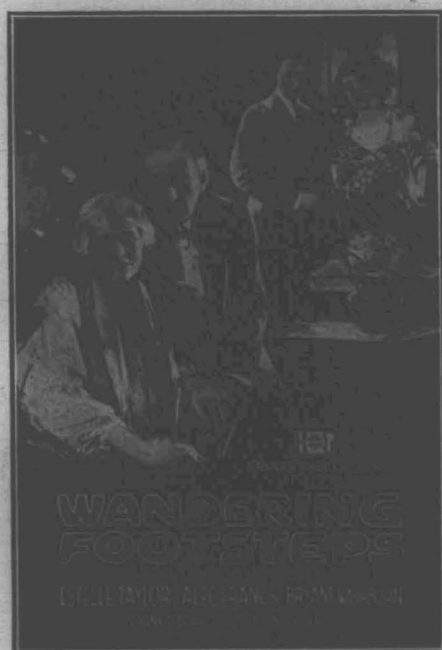
SLIDE A



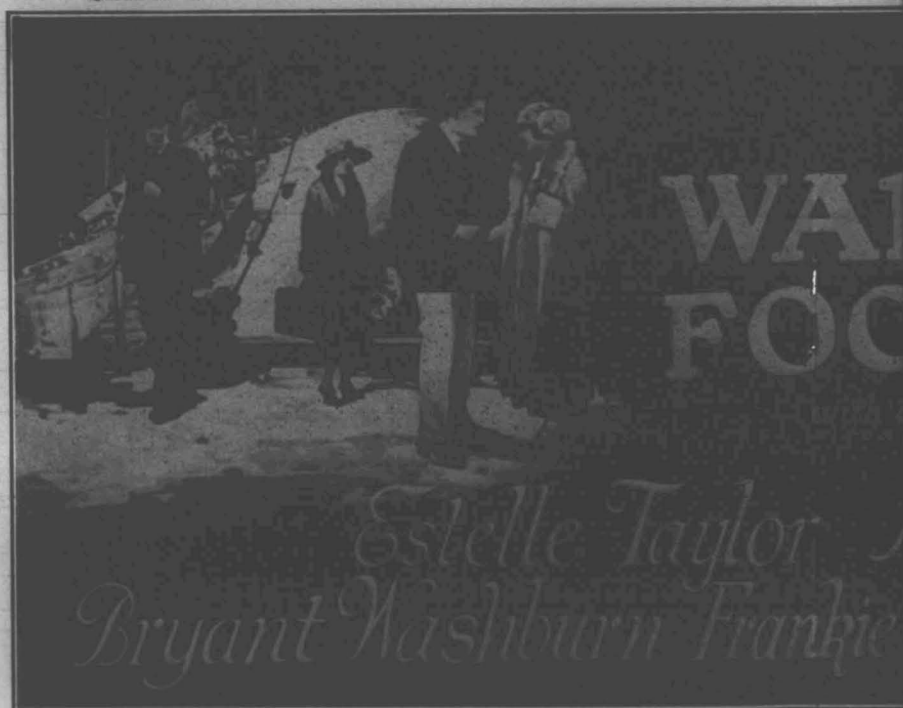
SLIDE B

Order  
All  
Accessories  
by  
Key  
Number

Order  
Plentifully



ONE SHEET A



TWENTY-FOUR SHEET

# 1 To Men As Well As Women

## ACCESSORIES

### YOUR SCREEN

Two Beautifully Colored Slides  
A Special De Luxe Trailer

### YOUR LOBBY

Set of Eight Oil Paintings  
Set of Eight 11x14's  
Set of Two 22x28's  
All in Splendid Colors

### YOUR BILLING

One Art 24-Sheet  
ONE Arresting 6-Sheet  
ONE Compelling 3-Sheet  
TWO Unusual 1-Sheets

### GENERAL EXPLOITATION

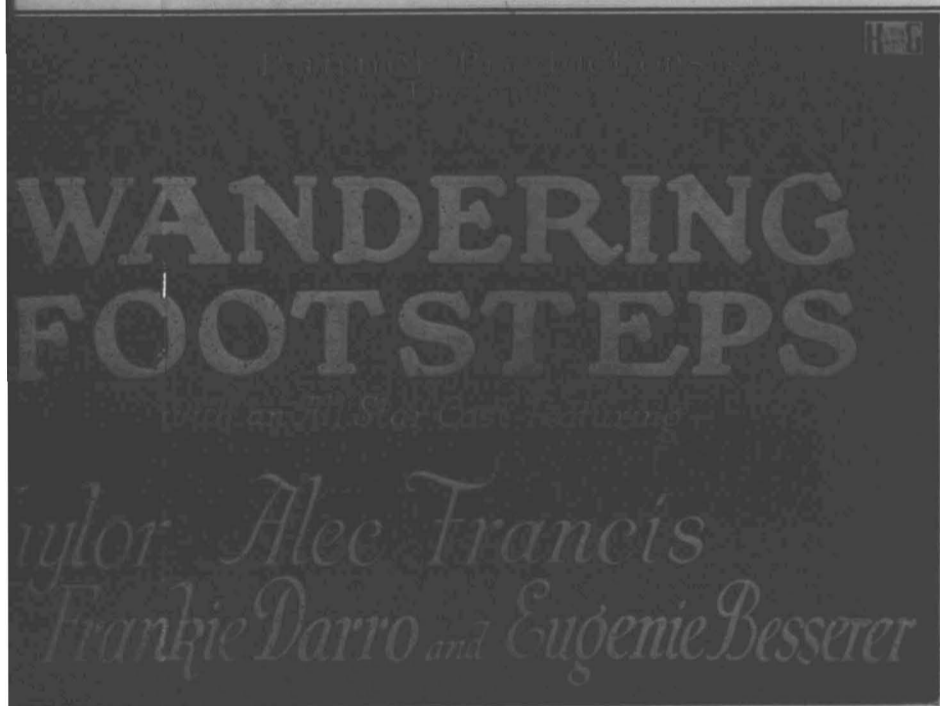
Complete exploitation campaign outlined  
Music Cue Sheet

### YOUR NEWSPAPERS

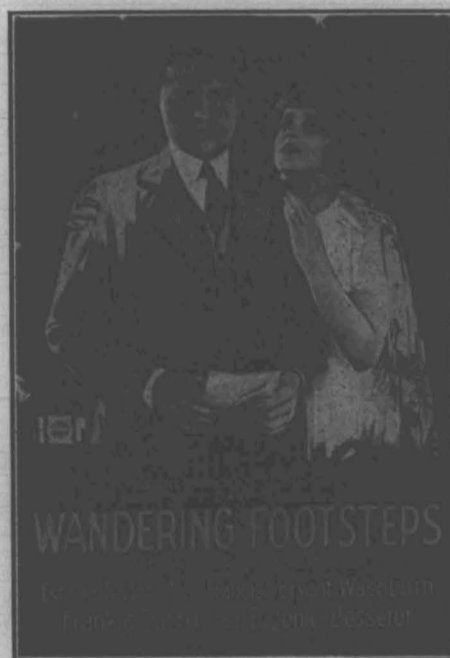
Advance and review stories for dramatic editors  
Prepared matter for your programs  
Teasers  
Heralds  
Novelties  
Window Cards  
Player Cuts in all sizes  
Scene and Advertising Cuts and Mats



SIX SHEET



TWENTY-FOUR SHEET



ONE SHEET B

Special Correspondents  
Dig for These

# Personal Features

For Newspapers After  
Circulation

## HAIR DRESSING "A LA SPEED"

Having one's hair dressed while traveling in an automobile going between thirty and forty-five miles an hour is an unique experience even in the busy life of a movie star.

Estelle Taylor experienced such hair dressing "a la motor" during her sojourn in San Francisco while appearing in the newest Banner Production, "Wandering Footsteps."

Miss Taylor's "call" at the studio in San Mateo, some forty-five minutes from her hotel in San Francisco, was for nine o'clock every morning. This meant that she must be costumed, made-up and ready to be photographed at that time.

After many unsuccessful attempts the star found that it was impossible to get a hair-dresser to open her shop before eight o'clock A. M. Neither could she find one who would meet her at 8:15 and drive out to the studio with her, dressing her hair en route.

The plan worked successfully. Every morning when on studio call Miss Taylor stepped from her hotel into her car with a boudoir cap for a head covering. At five minutes to nine she arrived at the studio all made up and ready to step before the camera.

Miss Taylor states that she intends to adopt the idea permanently in Hollywood and expects to save many valuable hours of valuable time during the year with it.



A Sign of  
Quality Pictures



Scene Cut No. 5



ALEC FRANCIS — ESTELLE TAYLOR AND BRYANT WASHBURN IN  
"WANDERING FOOTSTEPS" — A BANNER PRODUCTION

Scene Cut No. 4

## Wandering Footsteps Personalities

**THE STORY** has been adapted from Charles Sherman's novel, "A Wise Son," which was published by the Bobbs-Merrill Company.

**CHARLES SHERMAN**, who wrote the original work is also the author of "He Comes Up Smiling," "The Upper Crust," "Only Relatives Invited" and other books along the general lines of "A Wise Son."

**HOPE LORING** and **LOUIS DURYEA LEIGHTON** who wrote the film adaptation and continuity of the story have previously adapted such notable screen successes as "The Virginian," "Penrod and Sam," "The Spoilers" and others.

**PHIL ROSEN**, before becoming a director was a well-known cameraman in the industry. "The Miracle Man" is but one of his big achievements before he started to direct pictures. Since becoming a director he has been associated with the foremost producing organizations in the industry and is responsible for "Across the Continent," in which Wallace Reid starred. "The Young Raja," with Rudolph Valentino and "The Life of Abraham Lincoln," which is one of the outstanding successes of the present screen season.

**ALEC B. FRANCIS** will be remembered in scores of successful screen plays among which are "Three Wise Fools," "The Gold Diggers," "Listen Lester," "The End of the World" and "Beau Brummel" in which he interpreted the role of Mortimer.

**ESTELLE TAYLOR** has many other claims to fame other than being the wife of Jack Dempsey. Her work in "A Fool There Was" and in "The Ten Commandments" will be long remembered.

**BRYANT WASHBURN** has so many successes to his credit that it is difficult to select those that stand out the others. "The Meanest Man in the World," "Rupert of Hentzau," "Temptation," "June Madness," "Try and Get It," "Skinner's Dress Suit," "It Pays to Advertise" and "Her Husband's Wives," in which he appeared with Barbara La Marr, are but a few of the pictures which stand to his credit.

**EUGENIE BESSERER** achieved a notable success in the articulate drama before entering pictures and at one time was known as the best swords-woman in France. Since entering pictures she has appeared prominently in the cast of "The Stranger's Banquet," "Molly O," "Penrod," "June Madness," "Anna Christie" and many others.

**ETHEL WALES** will probably be best remembered for the splendid interpretation she gave while playing the mother in "The Covered Wagon," "Miss Lulu Bett" and "The Old Homestead" are but two of her other long string of successes.

**PHILLIPS SMALLEY** was a prominent stage favorite before entering pictures. In the articulate theatre he played prominently in the support of Minnie Madern Fiske, Raymond Hitchcock and other notable stars. He entered pictures as Director-Producer, and contributed such outstanding successes to the screen as "Hypocrites" and "Shoes," both of which will be well remembered by devotees of the screen of a few years ago. It was but a short time ago that he decided to start acting again, but since that time he has appeared in several notable offerings made by the foremost producers of the day.

## FRANCIS IS CHARACTER STAR

Few character actors of the screen have won the unstinted plaudits that have been accorded to Alec B. Francis, who appears in one of the dominant roles in the newest Banner Production, "Wandering Footsteps." His selection to interpret the character of the old derelict who develops into a suave gentleman, is surely a happy one.

Alec Francis is not an American by birth, but by adoption, having taken out his citizenship papers about a year ago. He came to this country a number of years ago after having established quite a reputation in comic opera work in South Africa and England which is his native heath. Upon his arrival in America he had no thought of entering motion pictures and spent several seasons with comic opera companies. It is not surprising, however, that such an unusual type of actor should soon attract the attention of photoplay producers and Alec Francis' meteoric rise since coming into the films was but to be expected.

A pleasant addition to the season's photoplays is "Wandering Footsteps," produced by Banner Productions.

The story makes no attempt to handle a problem in a serious manner, but in spite of the levity with which it is related, there is to be found in its scenes an abundance of epigrams and clever, unobtrusive flicks of the foibles of men and women—reformers in particular. Its chief motive, however, seems to be entertainment, and it is a very satisfactory production for that purpose.

Interpreted in the main by Alec B. Francis, Estelle Taylor and Bryant Washburn, it is a tale of wealth burdened youth and a poverty burdened man, both of whom are seeking the primrose highway out of their troubles. It opens with a deliciously clever scene between the two at their first meeting, when both are "half over seas." The youth, while tipsy, adopts the man, in the same condition, as a father, and takes him aboard his private yacht which is full of guests, before either recovers his sobriety.



Scene Cut No. 6

# Exploitation and Advertising

## TEASER CARDS

**EVERYMAN  
OWES IT  
To His  
MOTHER  
SISTER  
SWEETHEART**

TO SEE

**"Wandering  
Footsteps"**

**Theatre Plate**

NOW

**YOU  
CAN'T  
GO ASTRAY**

IF YOU SEE

**"Wandering  
Footsteps"**

NOW

THEATRE

**DON'T  
FORGET  
FATHER'S  
DAY**

—SEE—

**"Wandering  
Footsteps"**

NOW

THEATRE

## CATCH LINES

"Wandering Footsteps" is one of the strongest stories of the screen.

He adopted a father and lost a sweetheart.

Will fan into a flame any spark of sentiment that you may have.

A picture that every woman and man should see.

The most unusual theme ever enacted on the screen.

A temperance lesson without preaching.

## MAIL CAMPAIGN

SUGGESTED COPY

"Wandering Footsteps" means more than a feature picture. It is the latest Banner Production featuring Estelle Taylor, the wife of Jack Dempsey; Bryant Washburn, Alec B. Francis and a sterling cast comprising Eugenie Besserer, Frankie Darro, Ethel Wales, Phillips Smalley and Sidney Bracey.

It is the story of an adopted father and the author, Charles Sherman, who wrote the story under the title of "A Wise Son," has created a masterpiece for the screen.

"Wandering Footsteps" will bring a tear and a smile in this wonderful screen narrative, which comes to the

Theatre .....for a run of .....days.

REMEMBER THE PLAY DATES

## A K. C. B. STYLE

THE DEAD of night.

A COLD, bleak fog.

SLINKING figures

AMID FLICKERING lights.

CRACK!

SMASH!

FISTS fly!

A GIRL screams.

A CHILD wails.

AN OLD man falls

UNCONSCIOUS.

CLANGING bells.

HELP! police.

CLUBS: night sticks.

A YOUTH, immaculate,

FIGHTING FOR the right.

FOR love

AMID HUMAN fiends

THAT LUST destroyed,

WHO slink

FROM GOD

WITH

WANDERING FOOTSTEPS.

## TRAFFIC CARDS FOR "JAYWALKERS"

Print some cards or tags in replica of the traffic notices that are used by police officers for offenders against parking regulations. You will generally find that the authorities will not object to advertising material that results in a benefit to the community. On one side of the tag use copy something on this order:—

Accidents Are Caused by  
**"WANDERING  
FOOTSTEPS"**

Watch Traffic Cross Streets at  
Intersections  
and see

**"WANDERING FOOTSTEPS"**  
at the Colonial Theatre  
NOW

Featuring  
Estelle Taylor, Bryant Washburn  
and Alec B. Francis

On the reverse side of the tag use  
advertising copy of any nature suitable.

## LOBBY-CRAFT

The treatment of your lobby is one of the things to which special attention should be given. Some of the greatest motion picture palaces on Broadway have greatly increased their receipts with decorative cut outs. "Cut outs" to be attention-compelling should be carefully made. See that they are well mounted and reinforced, the edges smoothed, etc. Have your sign man put in a painted background when necessary to block out a broken design or lettering. Add personal effects to the subject such as real earrings, pearls, combs, necklaces, etc., to give a realistic effect.

If your marquee permits, use some of the larger posters for cut outs. See that concealed lamps give the proper illumination.

It is entirely in keeping with the picture, which has a fantasy sequence, to create an exotic or bizarre atmosphere in the lobby. Use vivid colored hangings, festooning and poster effect display cards.

Remember that your lobby cost more to the square foot than any other section of your theatre and that it is the "salesman" of your organization.

Remember how careful you were in deciding upon every detail of decoration, and use the same discretion in creating a background for the "sales talk" of "Wandering Footsteps."

## TRAILER SERVICE ON "WANDERING FOOTSTEPS"

National Screen Service, Inc., with offices at 126 West 46th Street, New York, and 845 South Wabash Avenue, Chicago, furnishes trailers containing dramatic high lights for all Royal photoplays.

Trailers for "Wandering Footsteps" consisting of the main title and 75 feet of carefully selected scenes, are available at a small cost.

You can obtain a regular monthly trailer service on Royal pictures at reduced rates by applying to either of the main offices of National Screen Service, Inc. This is a medium of exploitation that has proved unusually successful. You can use it to box office advantage. Order direct from National Screen Service, Inc.

# ACTION ART ADS

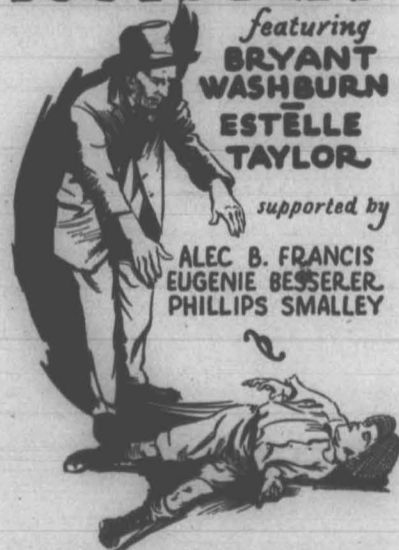


TWO COL AD CUT No. 7



TWO COL AD CUT No. 8

BANNER PRODUCTIONS presents  
**WANDERING FOOTSTEPS**



One Col. Ad Cut No. 9

The Trade  
Mark of



A Better  
Picture

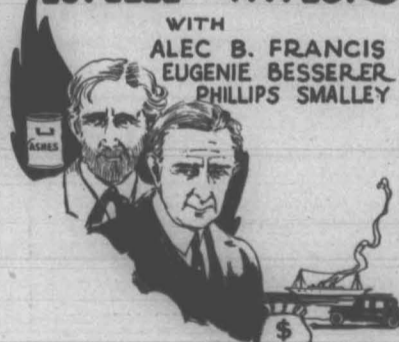


One Col. Ad Cut No. 10



One Col. Ad Cut No. 11

BANNER PRODUCTIONS presents  
**WANDERING FOOTSTEPS**  
featuring  
**BRYANT WASHBURN ESTELLE TAYLOR**



One Col. Ad Cut No. 12

# BANNER PRODUCTIONS PRESENT

BRYANT WASHBURN, ESTELLE TAYLOR and ALEX FRANCIS in

## "WANDERING FOOTSTEPS"

TAX FREE AND TAXABLE

### DESCRIPTIVE FILMUSIC GUIDE

By MICHAEL HOFFMAN

Timing Is Based on Speed of 11 Minutes Per Reel

Cue	Appearing on Film	Time Min.	Descriptive Action of Each Scene	Tempo of Action & Music Required	COMPOSITION SUGGESTIONS	
					(1st)	*Tax Free. (2nd) **Taxable.
T	At screening of title	3½	"Drunk" comedy	4/4 Moderato	*How Dry I Am & Stein Songs	
T	It's a hard life	2½	Subdued comedy	2/4 Moderato	*Pub. by Ascher **Pub. by Fischer	
T	Patrick O'Grady Lawyer	3½	Slow "drunk" action	6/8 SLOW	*Prohibition Amendment (Wooby)	
T	A life on the bounding	2	Yacht scenes	6/8 Allegretto	**A Prohibition Episode (Aborn)	
T	May I announce	4½	Neutral (friendship)	2/4 Moderato	*Rocky Road to Dublin (Snyder)	
T	Helen considered Tim's	3	Neutral action	6/8 Moderato	**Hobbledehoy (Olsen)	
T	Helen's evenings were spent	2	Charity—E. side	4/4 Moderato	*Sailing, Sailing & Sailor Songs	
T	According to the morning	4	Neutral action	6/8 Moderato	*Pub. by Ascher **Pub. by Fischer	
T	Tim's invitation	2	Pathetic bread line	4/4 Andante	*Forget Me Not (Macbeth)	
S	Man knocks down little boy	2½	Excitement & fight	2/4 Agitato	*Pub. by Ascher **Pub. by Fischer	
S	Old man carried into auto	2	Friendship	4/4 Moderato	*Conzonetta (Hollaender)	
T	So Tim found himself	2½	Neutral action	6/8 Moderato	**Tender Souvenir (Saenger)	
T	It is impossible for two	3½	Romantic, young folks	4/4 Romance (Young)	*Before Sunrise (Severne)	
S	Woman drops dishes	2	Romantic (old folks)	4/4 Romance (Old)	**Hedge Roses (Frey)	
T	While Tim's prospects become	3	Disheartened—sad	4/4 Andante	*Sweet Lavender (Wheeler)	
T	The wistful face of Timothy	4	Pensive—quietude	4/4 Andante	*Debutante (Rapee-Axt)	
T	Preparing to leave this	4	Romantic (old folks)	4/4 Romance (Old)	*Traumerei (Schumann)	
S	Minister in house	1½	Wedding	4/4 Maestoso	*Pub. by Ascher **Pub. by Fischer	
T	Well, thank Heaven	3	Neutral action	2/4 Moderato	*Argument (Breil)	
T	Do you wish it	1	Romance, old & young	4/4 Romance	**Agitato No. 1 (Rapee)	

Any or all compositions hereon mentioned may be procured from Tax-Free Music Co., 1493 Broadway, N. Y.  
TAX-FREE MEANS that theatre owners are relieved from paying the society music tax.

A Big Ad for A Big Flash and Big Business

BANNER PRODUCTIONS *presents*  
**WANDERING  
FOOTSTEPS**

WITH AN  
ALL STAR CAST



*featuring*  
**BRYANT WASHBURN  
ESTELLE TAYLOR**

*With*  
**ALEC B. FRANCIS  
EUGENIE BESSEMER  
PHILLIPS SMALLEY**

**"IN CUPID'S SNARE"**

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**HENRY GINSBERG**  
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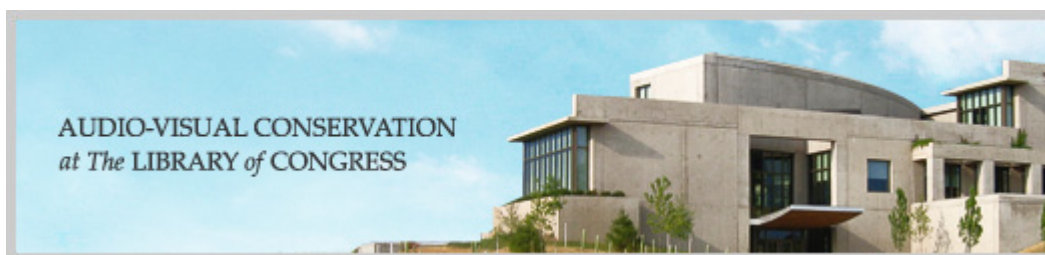
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